

HEATH'S

INFALLIBLE

COUNTERFEIT



DETECTOR

AT SIGHT

BY AUTHORITY FROM THE  
UNITED STATES TREASURY DEPARTMENT

REVISED

*Pocket Edition*

RARE, SCARCE and OUT OF PRINT  
BOOKS, DOCUMENTS, ETC.

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HEATH'S  
INFALLIBLE  
Counterfeit Detector

Illustrated with

**PROOF IMPRESSIONS**

Printed from the  
ORIGINAL ENGRAVED  
GOVERNMENT PLATES

By Authority of the

United States

Treasury Department.





H E A T H ' S

INFALLIBLE

Government Counterfeit Detector,

A T S I G H T.

ILLUSTRATED WITH ENTIRE NEW PLATES OF BOTH GREENBACKS  
AND NATIONAL BANK NOTES.

THE ONLY INFALLIBLE METHOD OF DETECTING COUNTER-  
FEIT, SPURIOUS, ALTERED BANK NOTES  
AND GOVERNMENT BONDS,

AS NOW IN CIRCULATION OR THAT MAY BE ISSUED,

Applicable to all Banks in the United States and Canada,

WITH

GENUINE DESIGNS FROM THE ORIGINAL GOVERNMENT PLATES,

*By authority from the United States Treasury Department.*

Twelfth Edition.

Boston, Mass., and Washington, D. C. :

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## INTRODUCTION TO THE TWELFTH EDITION.

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HEATH'S INFALLIBLE COUNTERFEIT DETECTOR AT SIGHT has maintained an undiminished reputation from the time of its first publication to the present day, and there is no work to compare with it for simplicity of arrangement, and fidelity of description of both genuine and counterfeit bank notes and bonds. In presenting this new and twelfth edition of the Counterfeit Detector, we have carefully revised the text, eliminating all superfluous matter and substituting therefor what new facts we have been able to obtain in relation to the detection of counterfeits since the revision of our eleventh edition.

We find, notwithstanding the U. S. Government employ in the engraving and printing bureaus of the Treasury department the best talent in the country, and have spent hundreds of thousands in machinery for the purpose of perfecting the art of engraving and printing, and have been untiring in their labors devising methods whereby to prevent the great flood of counterfeiting, the counterfeiter has been equally as diligent in his efforts to perfect the art of counterfeiting, and has made such rapid progress that the country, especially South and West, is flooded with counterfeit greenbacks and national bank notes, of such superior workmanship that one must need be an expert to prevent imposition. Being aware of this fact, and feeling

a safeguard for the better protection of the public against the devices of the counterfeiter was necessary, we resolved to revise the text of the Detector, and to embellish it with new plates of genuine work printed from the original dies. Consequently, we petitioned the Treasury Department, asking the privilege of using sectional portions of the new issues of the greenbacks and national bank notes, with which to illustrate the new edition of the Detector. To accomplish this object we have spared neither time nor money, and are pleased to say, after due consideration, and for the better protection of the public, the Treasury Department granted our petition, reserving, however, the right of mutilation, as in their best judgment would be a safe protection against the counterfeiter's nefarious art. (See the line of mutilation across the face of each sectional portion of bank notes illustrating this work.) We are thereby enabled to furnish these sections in two convenient book forms, — one for banking and counting houses, and the other as a pocket edition. This will enable the student at all times to have before him the genuine work, from clear and distinct impressions, of United States and national bank notes, with the method of detecting counterfeits adopted and invariably observed by *engravers*, treasury officers, bankers, and other experts, and which can be kept constantly at hand for ready and permanent reference, and for facilitating the instruction of clerks and beginners.

We have illustrated this edition with sectional portions of U. S. greenbacks (new issue) of the following denominations, viz.: the right-hand half of the ONE, TWO, FIVE, TEN, TWENTY, FIFTY and ONE HUNDRED. Also

sectional portions of the National bank notes, viz.: the right-hand half of the ONE, TWO, FIVE, TEN, TWENTY, FIFTY and ONE HUNDRED. For the convenience of students and others, we have caused to be printed the right-hand half of the United States notes and National currency of the same denomination on the same plate, thereby enabling them, when they wish to compare the counterfeit with the genuine, to refer to either the United States greenback or the National currency at one and the same time, giving the most beautiful devices and best work of the Government. These devices, with the rules for detecting counterfeits, are considered the only reliable safeguard against the nefarious designs and ingenuity of counterfeiters.

Before closing the introduction, we cannot refrain from tendering our acknowledgments to the officers connected with the United States Treasury Department, as well as to many others who have cheerfully rendered us their valuable assistance in the consummation of our enterprise, and especially to Hon. Lot M. Morrill, Secretary of the U. S. Treasury; Hon. Charles F. Conant, Assistant Secretary of the Treasury; Hon. A. H. Cragin, United States Senator; H. C. Jewell, Esq., Chief of the Engraving and Printing Bureau; George W. Casilear, Esq., Superintendent of the Engraving Bureau; George B. McCartee, Esq., Ex-Chief of Engraving and Printing; Elmer Washburn, Chief of the United States Secret Service Division. Also Charles B. Hall, Esq., Cashier of the Boston National Bank and Secretary of the Association of Banks for the Suppression of Counterfeiting.

LABAN HEATH.





## CHAPTER I.

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### PROCESS OF ENGRAVING AND PRINTING BANK NOTES, ETC.

When an engraver takes in hand a subject, either a Vignette or Portrait, he has it reduced by the camera to the proper size he wishes to engrave it; he then makes a tracing of the same by placing over the reduction or drawing a piece of gelatine; he then traces an outline of the subject with a fine etching tool, slightly scratching the gelatine. After the tracing is complete, he fills the lines of the same with red chalk, and then selects a piece of properly prepared steel, of the required size and thickness, and lays upon the polished surface an etching ground, composed of asphaltum, burgundy-pitch and beeswax, which is applied by rubbing and dabbing over the heated die until it lays smooth over the surface of the steel. He then smokes the same over a jet of gas, or a wax taper, until the surface is quite black. After the die cools it is ready for receiving the tracing, which is placed upon the die reversed,

and submitted to the pressure of the roller press. The gelatine is then removed, and the outline, as traced in red, will be observed on the ground. The engraver then proceeds with his etching needle or point, and etches the water or landscape, outlining the figures, etc.; this is done by scratching the surface of the steel through the composition or ground. After the etching is completed a border of beeswax and pitch is closed around the etching, and a solution of nitric acid and water, or other acids used for corroding steel, is poured on the die. The acid attacks the steel through the etched lines, or where the metal is exposed by the removal of the ground with the point. After the action of a few minutes with the acid the same is removed, and, if the biting is of the required depth for the lighter work, the same is stopped out with a varnish composed of asphaltum and turpentine; and for the parts which are to be made darker the process is renewed until the required depth of line is obtained, when the composition is removed by turpentine, and the work is finished by the graver, which is employed exclusively for cutting in the drapery and flesh and all the small details.

The principal tools or instruments used by the engraver are the scraper, burnisher, etching point,

eye-glass, square and lozenge gravers, the ruling machine for ruling parallel lines for water, sky, and uniform tints, and the geometrical lathe. The ruling machine carries a diamond point, which cuts through the etching ground with great delicacy and evenness of tint. After the die is thus finished, it is proved, and is then ready for the hardening process.

The hardening or recarbonization of the die is effected by inclosing the same in a small crueible, or iron box, a trifle larger than the size of the die to be hardened, with the interstices filled with animal carbon made of ivory black or bone, and then heating the whole to a white heat, proportionate to the character of the steel, after which the die is withdrawn from the fire and plunged into cold water. This carbonization or tempering renders the die ready for the Transfer Process. For this purpose, a soft roller of about two and a half inches in diameter, of decarbonized steel, is placed upon the die, and then submitted to a strong pressure of the Transfer Press, with a forward and backward motion, so as to force the soft steel of the roll into the engraved lines of the subject on the die so that the impression of the engraving is seen upon the roll in relieve. The roll or cylinder is then hardened in its turn and used in the

same manner upon the surface of a decarbonated steel plate. The result is a perfect copy of the original die, showing the finest touch of the graver. Thus, from a single engraving an infinity of transfers can be made, and can be readily repeated, in a perfect manner, with but little extra cost, after the first expense of the original engraving. This art is peculiarly adapted to Bank Notes, Bonds, Checks, etc., as, by a series of rolls composed of vignettes, scroll work and lettering, they can be used in making several copies on one plate, or series of plates, with perfect identity. The plates thus made are then cleaned by scraping and burnishing away any uneven surface thrown up by the great pressure of the roll, and are ready for the roller printing press.

The printing process is as follows: the plate being duly rolled in with ink made of linseed oil and Frankfort black, the surplus ink is then carefully removed, only charging with ink the engraved lines in the plate; here the printer must use some precaution and have some appreciation of the nature of the work in hand. He can considerably vary the relative shade of the component parts, and can control the general tone and shades of the vignettes and heads by carefully keeping the lines and shades clear in his management of

wiping the plate. Thus, with skilful hands, the printer is made to co-operate with the engraver in producing a good effect from the work. The plate is then laid upon the plank of the press, and a sheet of moist paper is laid upon its face, and the same is drawn with a strong pressure between the roller, which is covered with blankets, and the plank, by means of cross arms attached to the press. Thus the paper takes up the ink perfectly from the engraved lines on the plate.

## CHAPTER II.

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### ART OF DETECTING COUNTERFEITS, WITH RULES FOR GENERAL GUIDANCE.

The art of detecting counterfeits consists in *becoming thoroughly familiar with genuine work, and in bringing any new or untested bond or note to a critical comparison with a plate known to be genuine.* It will be seen that this method is precisely the opposite of the old system, which made the counterfeit the basis of investigation, and which was consequently always at the mercy of any new or unfamiliar deception; for, under that system, the counterfeit must be learned before it could be detected, while by this method, as illustrated by this work, an accurate knowledge of the genuine, once obtained, renders any subsequent imposition impossible, except through indifference and neglect.

The following description of the various styles of Bank Note engraving, noting the variations therefrom as observed in counterfeits, and indicating the proper method of discriminating

between counterfeit and genuine work, is commended to the careful study of all who desire to become familiar with the art of detecting counterfeits. And the student is advised that a casual or superficial reading of these pages is not sufficient to make him at once a master of this art. He must, by close analysis of, and careful and repeated reference to, these explanations and directions, familiarize his mind with the facts and principles here stated, and, by frequent examinations and comparison of plates, and of the various devices and sections of the bonds, educate his eye to an exact knowledge of the constituent elements of genuine work. In the examination of plates and bonds the microscope should be invariably used until the eye has become sufficiently experienced to dispense with this important aid.

The devices upon Bank Notes consist of vignettes, scrolls, borders, counters, corners, marine views, war scenes, etc. On genuine plates these devices are perfectly formed and symmetrically grouped. Such, however, is not the case in counterfeits; and no matter how near counterfeit work may approximate to the genuine, a close observer, with an ordinary microscope, and with the illustrations in this work from the genuine



plates before him, may at once detect the imperfections and irregularities which distinguish the counterfeit from the genuine.

#### VIGNETTES.

The figures and likenesses, which form the principal characteristics in vignettes, are drawn in accordance with a certain ideal standard of perfection. Female figures are generally represented with the arms, neck and feet bare, and their accuracy of proportion, and the delicacy of the work, are important guides in determining the genuineness of the plates. The texture of the skin is represented by fine dots and lines, an admixture of styles of engraving which is to be found in all vignettes, and the fineness and regularity of these dots and lines indicate the quality and reliability of the work. In the human figure, upon genuine plates, the eye, mouth, hair and attitude are perfectly natural, and the features are always sharp and striking. In counterfeits the features are usually blurred and expressionless, the eye is dull, the arms, feet and hair imperfect, and the dots and lines which form the face and the exposed portions of the person are large, coarse, and uneven. A careful study of



vignettes is recommended to all who desire to become experts in the art of detecting counterfeits.

See the exquisitely executed vignettes on the \$10, \$20, \$50, \$100, United States notes, also on the \$1, \$5, \$10, \$20, \$50, and \$100, National Currency.

#### THE ROUND HAND.

This form of lettering is observed in the legend on the Bank Notes (which is the same in all), and in the words "Will pay the bearer." The curves and hair lines are drawn with positive accuracy. There may be a difference in the style of letter, but this will not change the precision of the work, as may be seen by comparing the curves and lines of one with those of another. This precision is never attained in counterfeits, as the microscope will disclose. For genuine specimens see any issue of Bank Notes in the illustrations which accompany this work.

#### PARALLEL RULING.

The shading of letters and all parallel ruling upon Bank Notes is executed by the Parallel Ruling Machine. This machine is governed by

an index which regulates the width of the lines. On all genuine notes the work is fine and clear, and the lines are strictly parallel. It is executed with such mathematical accuracy that, by the aid of the microscope, the lines are seen to be perfect, and, however minute, can be easily counted. Clear skies are also usually formed of fine parallel lines. When cloudy or heavy skies are required, these lines are made to cross each other. Sometimes sky is formed of several broken etched lines. Great care should be taken to learn, by an examination of the plates, which portion of such work upon the genuine notes is done by etching, and which by parallel ruling. Parallel ruling is a very important branch of engraving, and one which cannot be too attentively studied. For specimen of genuine work, see parallel ruling on the upper side of the one dollar and five dollar United States greenback. See also the shading of letters on all other plates. In counterfeits this work is usually coarse and imperfect, and the lines are seldom parallel. In endeavoring to count them they will be found broken, of irregular thickness, and lacking uniformity. Observe closely in the genuine plates the shading of letters and all other parallel lines.

## GEOMETRICAL LATHE WORK.

The lathe work upon Bank Notes is executed by the Geometrical Lathe, a machine which no counterfeiter can have opportunity, if he have the means, to properly construct or perfectly operate. By the simple turning of a screw, patterns are arbitrarily formed upon the die, comprising many variegated and beautiful combinations of geometrical figures, mathematically true to each other. This engraving can be made intricate at will, by certain peculiar manipulations, creating at every movement of the machine an intermingling of elaborate figures of design and finish which can never be exactly reproduced by the operator a second time. Lathe work is, therefore, the chief feature in note engraving. It is found in all the Government issues of notes, from the three-cent scrip, and ending with any denomination of Bank Notes or Bonds the Government may deem proper to issue.

The borders, corners, denomination counters, and all oval and circular forms upon the Bank Notes are formed by the Geometrical Lathe. Notwithstanding the difficulties attending a successful counterfeiting of lathe work, there has been such work executed; and so well and elaborately was this work performed that additional precau-

tions against deception have been felt to be necessary. Not only must the general clearness, exactness and finish of the genuine work be studied, but it is also essentially requisite that the peculiar formations of the lathe engraving upon any particular genuine note be thoroughly learned, as each plate and figure has its own special and characteristic features.

In examining lathe work, for proof of genuineness, begin at the centre of the curvilinear figures, and then gradually follow the lines around the circles, one within the other, for the discovery of special defects which would otherwise be overlooked; also be careful and minute in comparing general designs.

For illustrations, see the excellent counterfeit five-dollar note on the Traders National Bank of Chicago, which made its appearance in the West a few months ago, having a large circulation. The engraving on this note is admitted to be superior in many respects to the original, and is liable to deceive the most skilful experts. Through the vigilance of Elmer Washburn, Chief of the Secret Service, the counterfeiters of this issue were arrested, their plates, presses, and stock in trade captured, and yet upwards of \$200,000 of this counterfeit paper is in circulation among the business community.

## CHAPTER III.



### GENUINE BANK NOTES.

It is incorrect to suppose that it is necessary to become familiar with the work on counterfeit bank notes, to enable the student to determine what is genuine or counterfeit. This method of detecting (which was the old one) would make it necessary to see every denomination of counterfeits issued, from the fact that no two counterfeits of different denominations are alike. This is not so with genuine bank notes, they being alike in all the principal parts that go to determine the genuine from the counterfeit. Therefore, if the student becomes *thoroughly* familiar with what constitutes a genuine bank note, he will readily detect at sight a counterfeit of any denomination.

### PAPER.

The paper used by the government for bonds and bank notes is possessed of a substantial

body, has a fine finish, and presents to the eye a fibrous surface. When examined with a microscope these fibres have the appearance of coarse black hairs, of all conceivable lengths and shapes, scattered promiscuously, regardless of regularity, over the entire surface of the bond or note. A narrow strip of bluish color, termed "localized tint," extends across the entire note. This paper is the result of a second process, known as the Wilcox fibre, and presents a serious obstacle for counterfeiters to overcome.

#### INK.

The ink used by the United States Treasury Printing Bureau and all Bank Note Companies is manufactured expressly for printing bonds and bank notes. It is jet black, and at first has a glossy appearance; the gloss, however, in time evaporates, yet the ink always retains its original and rich jet-black appearance, never assuming that rusty brown generally observed on counterfeits. The same may be said of the red ink in which the figures, letters and seal are printed on the face of the note. It always retains the original color, in no case turning to a wood-red color as is the case with the red ink used on counterfeits.



## PRESIDENT'S AND CASHIER'S SIGNATURES.

The president's and cashier's signatures present a striking individuality, which counterfeits, no matter how well executed, never possess. The genuine signatures, written with a naturalness and ease, are free from that forced and cramped appearance always discernible in the counterfeit.

## VIGNETTES.

The vignettes on all bonds and bank notes are engraved by the best artists in the country, and no pains are spared in bringing them to the highest state of perfection the mind can imagine. They are always noticeable for their superior workmanship, exquisite beauty and finish. In the vignettes the counterfeiter finds an obstacle not easily overcome, and seldom, if ever, succeeds in producing one that will not betray its base origin.

## THE HUMAN FIGURE.

Portraits, male or female, are executed in the most artistic manner; the features being admirably engraved. The texture of the skin is composed of stipple work and lines intermingled. The stipple work, or dots, generally denote the parts on which the light falls, as may be seen by

referring to the female portrait on the fifty-dollar greenback. The lines represent the parts that are slightly shaded, as may also be seen on the same portrait.

The hair is tastefully and naturally arranged, and plainly denotes it is the work of an artist. When examined with a microscope, it will be observed that it is not a mere daub, as if made with a brush, but has a light and wavy appearance, looking perfectly natural.

The eyes are the most important feature of the portrait, and must necessarily be filled with animation, in order to give to the portrait an expression of naturalness. The pupil is, invariably, distinctly visible, showing the white clearly, thereby giving to the countenance a life-like appearance.

The nose, mouth, chin and neck are also engraved with a degree of perfection that is never found in counterfeits. The shape of the neck is displayed by the delicate shading. The arms possess a graceful sphericity. The fingers are natural, and display a life-like sense of touch. The drapery is gracefully arranged, and is composed of heavy and fine lines, — the heavy lines denoting the coarser drapery, and the fine lines that which has a gossamer-like appearance.



## CHAPTER IV.



### COUNTERFEIT BANK NOTES.

Herewith we present a few of the principal points which determine counterfeit bank notes.

#### PAPER.

The paper on which counterfeit bank notes are printed is generally of a pale gray color, soft and flimsy to the touch, and is destitute of the high-toned finish of that used by the government on which genuine notes are printed.

Counterfeiters succeeded, however, in producing an article so near like the genuine that the government deemed it expedient to have a paper manufactured expressly on which to print bonds, bank notes and scrip, the result of which was the invention and manufacture of the paper known as the Wilcox fibre, now used exclusively by the government.

It was thought this would baffle the ingenuity of the counterfeiters, — and it did for a time ; but

these brilliant geniuses have overcome *this* difficulty to a great extent in the production of a paper in good imitation of the Wilcox fibre, so that it becomes necessary even for connoisseurs in the art of detecting counterfeits to be on the alert.

#### INK.

The ink used is generally of an inferior quality, lacking both the body and the rich brilliancy of the genuine, and in a short time assumes a grayish appearance. The letters, figures and characters printed in red soon change to a pale wood red, instead of retaining the brilliant carmine color like that used by the treasury department.

#### PRINTING.

It will be observed the printing, when compared with the genuine, is poorly executed, having a coarse and blurred appearance, and especially when examined with a microscope.

#### SIGNATURES.

The president's and cashier's signatures can be detected in many cases by their forced, cramped and coarse appearance. For illustration, take the characteristic and bold signature of General

Spinner on the greenbacks, on which there have been some excellent counterfeits ; yet they lack the grace, ease and finish of the original, and can easily be detected by experts.

#### PARALLEL RULING.

The parallel ruling used for shading the letters and backs is invariably imperfect ; the lines are coarse and broken, and when subjected to a microscopical examination present a ragged and blurred appearance, and are seldom parallel.

#### GEOMETRICAL LATHE WORK.

Counterfeit lathe work can be detected by the blurred and dotted appearance of the lines where they intersect each other. These defects, which might be overlooked, can easily be detected by beginning in the centre of the curvilinear figures, and gradually following around the circles. On many counterfeits actual work of the lathe is to be found, the figures being made up of small circles, which would readily be detected by an educated eye.

#### PRINCIPAL FIGURE.

The object of the counterfeiter is to make the principal figure in the vignette the most attractive,

and therefore he gives it the best finish, and brings it nearer to a state of perfection, knowing if he accomplishes this point the surrounding imperfections will not so readily be observed, which is true. With this idea deeply impressed upon his mind, he becomes so absorbed in what he considers the principal feature of the note, that he neglects those minor points that invariably add grace and beauty, and give to the note an exquisite finish.

#### THE HUMAN FIGURE.

In a counterfeit the hair is coarse, and not artistically arranged. The eyes are always imperfect, having a blurred and expressionless appearance. The arms, hands and feet are invariably poorly drawn. The dotted lines or stipple work denoting the flesh are coarser and darker. The shaded sides of the arms and legs are generally very dark. The fingers and toes are coarse and clumsy, seldom fully developed, and oftentimes drawn to a point, in both cases lacking the animation of the genuine. The drapery is slovenly arranged, and has an untidy appearance, whilst on the genuine it is artistically and gracefully arranged on the figure.

In conclusion, however, we must add, that counterfeiters have made such rapid strides in the art of counterfeiting on all these points, even experts are oftentimes deceived, unless they subject the counterfeit bank note to a microscopical examination.

## CHAPTER V.

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### ALTERED BANK NOTES.

Altered bank notes, or raising a smaller to a higher denomination, is not as extensively practised now as during the circulation of the old system of State Bank Notes. However, the practice has not become obsolete, for we occasionally find them in circulation.

An altered bank note can be instantly detected by any one familiar with genuine engraving, in consequence of the striking contrast between the genuine portion of the note and the counterfeit portion substituted. The counters are generally extracted and counterfeits printed in their places, which will be perceived at a glance, on account of their miserable execution. The letters and figures are poorly engraved, and their outline coarse and imperfect.

Sometimes counters torn from genuine notes are substituted for those extracted. This is done by what is termed the pasting process. These alterations can readily be detected by holding the note to the light, which will at once disclose the parts pasted on.

## CHAPTER VI.

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### DESCRIPTION OF UNITED STATES TREASURY AND NATIONAL BANK NOTES.

Of the vast number that are constantly handling the paper currency of our country, but few persons are familiar with the portraits, scenes, and the various designs with which it is embellished. Being constantly in receipt of letters making inquiries relative to these points, and for the benefit of those desiring such information, we herewith append a description of the Greenbacks and National Bank Notes used to illustrate the Pocket edition of Heath's Infallible Counterfeit Detector at sight.

#### PLATE I.

Plate one represents One Dollar Greenback and National Bank Note.

On the upper corner of the Greenback is a geometrical lathe counter, with the figure "1" and "one" across it.

On the National is an incised oval lathe-work counter displaying white "1."

## PLATE II.

Plate two represents Two Dollar Greenback and National Bank Note.

On upper corner of the Greenback is a circular counter of lathe work, with large "2."

On the National, in upper half of note, is an elongated "Q," composed of star lathe work, with white lettering in upper portion.

## PLATE III.

Plate three represents Five Dollar Greenback and National Bank Note.

On the Greenback, in upper corner, is a heart-shaped counter of lathe work, with white "5."

On the National is a vignette representing Columbus introducing America to Europe, Asia, and Africa.

## PLATE IV.

Plate four represents Ten Dollar Greenback and National Bank Note.

On the lower corner of the Greenback is vignette, and represents Columbus presenting the newly-found America to her sisters of Europe, Asia, and Africa, or otherwise called the introduction of the new world to the old.

On the National is vignette representing a



female on an eagle, soaring above the clouds, snatching the lightning, and is intended to represent the genius of America seizing and utilizing the lightning of heaven.

## PLATE V.

Plate five represents Twenty Dollar Greenback and National Bank Note.

On the Greenback is vignette, the "Genius of Liberty, holding in her left hand the staff with the cap of Liberty, and covering herself with the impenetrable shield.

On the National is vignette representing the "Genius of Liberty" unfurling the American Flag, exciting the loyalty and enthusiasm of the workmen of the nation to the defence and preservation of the Union.

## PLATE VI.

Plate six represents Fifty Dollar Greenback and National Bank Note.

The vignette on the \$50 Greenback represents America resting on her buckler or shield, on which is embossed the national eagle bearing the striped shield, clutching in one claw the olive-branch of peace, in the other the arrows of defence. The head of this emblematic figure bears

a jewelled cirelet of stars representing the thirteen original states, the motto "E Pluribus Unum." She is crowned with an armor, and holds in her right hand a sword, completing with the shield her arms, offensive and defensive.

On the National is vignette, and represents a soldier of the Revolution of 1776 on picket duty. He sees in a vision the future glory of his country, typified by the Union of Liberty and Justice with Victory, represented by the three females in mid air, with "Victory" crowning the whole.

#### PLATE VII.

Plate seven represents One Hundred Dollar Greenback and National Bank Note.

On the Greenback is vignette, representing "Architecture;" the Goddess is crowned with stars, as a diadem; she seems girded with symbolic strip of our material emblem, and is squaring the blocks of construction, which conveys the idea of "Reconstruction." In the background an unfinished temple, indicating that all the material is not yet gathered which is to complete the great American Temple of the Republic. A young student appears to be pondering over the problem of the rise and spread of the thirteen original stars.

On the National is vignette, an angel, with coronet, on which is "Liberty;" a large star forms a brooch, clasping her drapery; her hands are extended towards fasces planted on a rock and entwined by wreaths and belts, the latter bearing "The" and "Union," at the right "maintain it," in a burst of sunlight; the whole designed to represent the genius of America invoking the aid of Heaven to maintain and preserve the Union.

## NUMBERS ON BANK NOTES.

The top number on the right hand side of the note is the serial number put on by the Government. The number on the lower part of the note (left side) is the serial number of issue by the Bank. The large numbers on each end of the note, is the charter number of the Bank and series of 1875, and denotes when the printing of the faces was transferred from the Bank Note Companies in New York to Washington, or to the Bureau of Engraving and Printing.

THE  
BANKING AND COUNTING HOUSE EDITION.

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REVISED AND CORRECTED.

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HEATH'S  
INFALLIBLE GOVERNMENT COUNTERFEIT  
DETECTOR AT SIGHT.

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Containing an entire set of the new issue of Greenbacks, together with the National Bank Notes, by authority from the U. S. Treasury Department, giving a full and complete description of the process of making and printing Bank Note plates, treating fully, in detail, the beautiful Geometrical lathe work, Ruling Engine work, Vignettes, and solid print, with rules for the detection of altered Bank Notes, and with directions that enable you to discover at once the difference between genuine and counterfeit work. This is the most complete work of the kind ever published. The work contains two-thirds of the entire note, engraved and printed at the Treas-

ury Department, from one dollar to one thousand inclusive.

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CHAPTER VI. — DESCRIPTION OF UNITED STATES TREASURY AND NATIONAL BANK NOTES.

## PLATE I.

Plate one represents One Dollar Greenback and National Bank note.

In centre of Greenback is portrait of George Washington, in oval form ; on left end is vignette, representing discovery of the new land, Columbus being the principal of a group of figures on the quarter-deck of the Caravel.

On the National will be observed a vignette

representing two females clasping right hands before an altar, and is designed to convey the idea of the Union re-established over the Altar of our Country, by the return of Peace and the aid of Heaven.

#### PLATE II.

Plate two represents Two Dollar Greenback and National Bank Note.

On Greenback, in an oval, with a scroll border, is a portrait of Thomas Jefferson. In centre is vignette of east front of Capitol.

The vignette on the National Bank note is a female, representing America, seated on a parapet, unfurling an American flag, surmounted by a wreath, a ship, and buildings in back-ground, with thirteen stars in firmament.

#### PLATE III.

Plate three represents Five Dollar Greenback and National Bank Note.

On the lower corner of the Greenback is a portrait of Andrew Jackson; in centre of note is a vignette, "Frontier Life;" the principal figure is in the attitude of alarm, and seems to be reaching with the right hand for a gun laying beside him; the excited female, having an infant in her

arms, and the watchful dog, indicate that their peace has been disturbed.

On the National, the vignette represents the discovery of the new land, Columbus being the principal of a group of figures on the deck of the Caravel.

#### PLATE IV.

Plate four represents Ten Dollar Greenback and National Bank Note.

On the lower corner of Greenback is an admirably engraved portrait of Daniel Webster.

The vignette on National Bank Note represents Franklin with kite in hand, experimenting with electricity, with his assistant seated on a rock near him; Leyden jar in the foreground, and 1752 in lower left corner.

#### PLATE V.

Plate five represents Twenty Dollar Greenback and National Bank Note.

On the Greenback, in ornamental oval frame, is portrait of Alexander Hamilton; above is "Series of 1869."

On National Note is a vignette, representing battle at Lexington, 1775.



## PLATE VI.

Plate six represents Fifty Dollar Greenback and National Bank Note.

On the Greenback is vignette of Benjamin Franklin, in oval frame; above it "Act of March 3d, 1863."

On the National is vignette, Washington Crossing the Delaware; above this is large "50," crowned by "Fifty," in ornamental letters.

## PLATE VII.

Plate seven represents One Hundred Dollar Greenback and National Bank Note.

On Greenback is vignette, the best likeness extant of the lamented Abraham Lincoln.

On the National Note is a vignette representing Commodore Perry leaving his flag-ship Lawrence; above is a large ornamented "C," and "100."

## PLATE VIII.

Plate eight represents Five Hundred Dollar Greenback and National Bank Note.

The vignette on the \$500 Greenback represents Victory. She stands passive, divested of armor—holding in her right hand the palm of victory; in the other hand the laureled crown. Broken



arms and implements of war are strewn around her, and the dark clouds of battle are swiftly passing away.

On the National is vignette, female crowned with stars, sitting upon a cannon, sword and anchor resting upon same; charts, compass, etc., in foreground, with ship and camp in background, with the bow of promise in the heavens and eagle soaring overhead; and is designed to represent the Genius of the American Navy.

## PLATE IX.

Plate nine represents One Thousand Dollar Greenback and National Bank Note.

On Greenback is a portrait of Dewitt Clinton, ex-Governor of the State of New York, to whom we owe the great Erie Canal. On left side is vignette, representing Columbus dreaming of the supposed land beyond the great Atlantic; globes, charts, etc., surround him.

On the National is vignette representing Gen. Scott, at the head of the army, entering the City of Mexico.

*Send for Circular.*

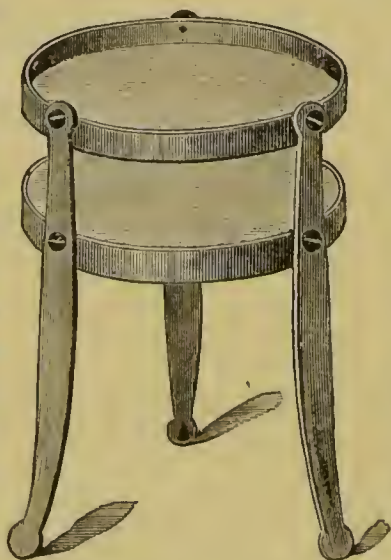
LABAN HEATH & CO.,

30 Hanover St., BOSTON, MASS.

## MAGNIFYING GLASSES.

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The work of the counterfeiter has reached such a state of perfection, that it has become almost a necessity for banking-houses, moneyed institutions, and the business community generally, to have a good magnifying glass to aid them in the examination of bonds, bank



notes, etc., etc. A good magnifying glass is a valuable assistant in the examination of vignettes, geometrical lathe work, par-

allel ruling, and all the fine and delicate shading that constitutes a genuine bank-note. The best one we have seen for this purpose is a double lens glass with an oxydized frame (see cut), which we import direct from Paris, and keep

constantly on hand. These glasses are manufactured to order, and are intended particularly to accompany the Detector. They are graduated to the right power for the examination of bank notes and engraving. They are also a valuable acquisition to the domestic circle, for the examination of photographs, insects, flowers, leaves, seeds, etc., etc., showing to us more plainly the wondrous works of the original artist nature. Price \$3.00. Sent prepaid to any address on receipt of price.

We also have a combination magnifying glass, secured by letters patent, which can be readily changed into a microscope of very great power.

This glass and microscope is very useful for students in Botany and Mineralogy.

For particulars send for illustrated circulars. Price \$5.00. Sent prepaid to any address on receipt of price.

## TO BANKS AND BANKERS.

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“Heath’s Infallible Counterfeit Detector,” containing an entire set of the new issue of greenbacks, with the National currency notes, is just published by authority of the United States Treasury Department, and I take pleasure in saying that I consider it a work indispensable to every Banking and Counting House in the country.

CHAS. B. HALL,

*Secretary of the Association of Banks for the  
Suppression of Counterfeiting.*

# DESCRIPTIVE PAMPHLET,

## DESCRIBING IN DETAIL

The three different series of notes forming the currency of the country, with a Preface giving the process of making bank-note plates; also, an Introductory to each series, followed by a correct description of each note, describing in detail the beautiful allegorical designs of vignettes; on heavy, tinted paper, printed in carmine and black.

This work is designed to accompany "Heath's Infallible Government Detector, at sight;" the two combined completely covering the whole field of the art of detecting counterfeit Bank and U. S. Treasury Notes at sight. The pamphlet was also designed as a *guide*, to familiarize the public with the composition of the different notes forming the currency of the country, in order to enable them to judge, *at sight*, whether or not the note had been raised from a LOWER to a HIGHER denomination. For this purpose the pamphlet is *infallible*.

We often think it strange that so important a matter is so sadly neglected. We have never yet met a person who could describe a single series of these notes: and all this time they are liable to be imposed upon by some of the following notes, viz:

### TENS RAISED FROM ONES,

On the First National Bank of Manitonock, Wisconsin.

Third National Bank, Chicago, Illinois.

### TWENTYS RAISED FROM ONES,

On the First National Bank of Springfield, Illinois.

Mohawk National Bank, Schenectady, N. Y.  
 Tradesman's National Bank, New York City.  
 Consolidation National Bank, Philadelphia, Pa.  
 Concord National Bank, Concord, Mass.  
 First National Bank, Boston, Mass.  
 National Bank of Redemption, Boston, Mass.

FIFTYS RAISED FROM FIVES,

On the Tioga National Bank, Oswego, N. Y.

ONE HUNDREDS RAISED FROM FIVES,

On the Wyoming County National Bank, Warsaw, N. Y.  
 The National Bank of Bristol, Bristol, R. I.

TENS RAISED FROM ONES,

"Greenback " Treasury Notes.

FIFTYS RAISED FROM TWOS,

"Greenback " Treasury Notes.

and others are liable to be put upon the market at any day.

To Bankers we will say that this work might be rightly termed *indispensable*, for how important it is that they should be familiar with the composition of every note, and able to describe one in detail, without referring to it. Also, how much satisfaction there is in being able to describe the beautiful allegorical designs forming the vignettes on the different series of notes.

Upon receipt of One dollar the work will be forwarded to any address, post paid.

LABAN HEATH & CO.

PUBLISHERS OF THE U. S. GOVERNMENT COUNTERFEIT  
 DETECTORS,

By authority of the U. S. Treasury Department.

30 Hanover Street,

Boston, Mass.

# Recommendations from Members of Congress.

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U. S. HOUSE OF REPRESENTATIVES, }  
WASHINGTON, D. C., }

The undersigned having examined the Proof Sheets and Plates of Heath's "Government Detector," concur in the utility of his system, and cheerfully recommend his work.

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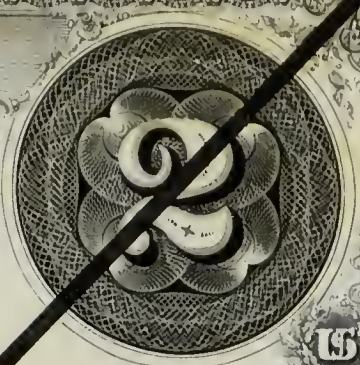


FOUR TWO DOLLARS

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*treasury*



Washington, D.C.



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WASHINGTON, D. C.

*Treasurer of the United States.*

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WASHINGTON

5

1892

Pres. L.

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NATIONAL CURRENCY



# EXPERIENCE











UNITED STATES NOTE



NATIONAL CURRENCY







UNITED STATES NOTE



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